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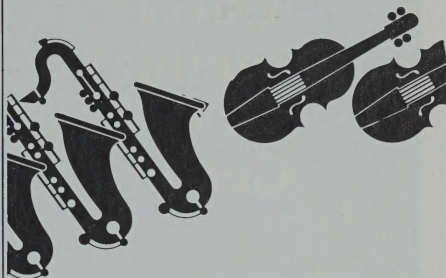
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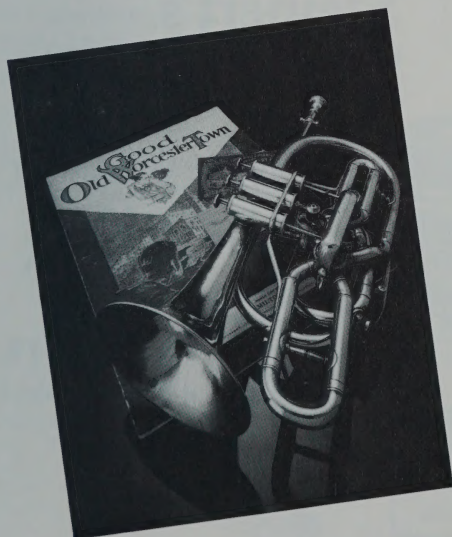
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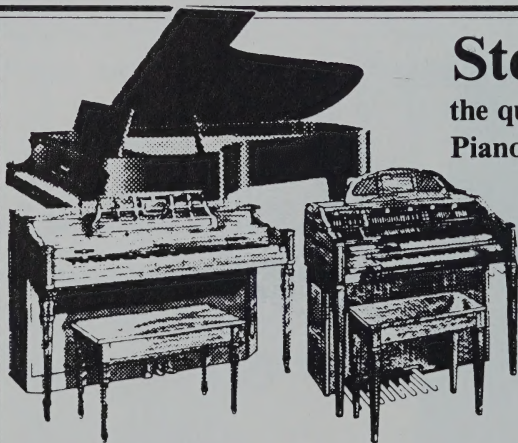
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PROGRAM

J.S. Bach
Brandenburg Concerto No. 3,
BWV 1048
(Allegro); Adagio; Allegro

C.P.E. Bach
Sinfonia in E Minor, 11.652
Allegro assai; Andante moderato; Allegro

D. Brubeck: *Three to Get Ready*
H. Brubeck: *Theme for June*
D. Brubeck: *The Desert and the
Parched Land*

Intermission

W.F. Bach
Sinfonia in D Minor, F.65
Adagio; Allegro e forte

D. Brubeck: *Forty Days
The Sermon on the Mount*
D. Brubeck: *When Jesus Spoke*
D. Brubeck: *Koto Song*
Jimmy Van Heusen: *It Could Happen
to You*

H. Brubeck
Brandenburg Gate, Revisited
Russell Gloyd Conductor

Recordings and photographs are not permitted during this performance.

ABOUT THE MUSIC

No family has ever so dominated an art for such a length of time and over such a broad geographical area as the Bach family. From Veit Bach, who died sometime before 1577, to Johann Sebastian's grandson, Wilhelm Christoph Friedrich Bach, who died in 1845, some seven dozen musical Bachs are known to history. There was significant talent in several generations, culminating, of course, in one of the supreme geniuses in the history of music, Johann Sebastian. Among his most famous works are the six instrumental concertos, dedicated to Margrave Christian Ludwig of Brandenburg. Each is uniquely scored, with the **Third** entirely for strings that are deployed to encourage echo effects between three bodies of instruments and textures, ranging from massed blocks of sound to delicate ornamentation. The vigorous first movement features a rhythmic pattern in its opening notes from which the entire elaborate movement grows. In lieu of a slow movement, Bach offers two sustained chords which might have been the occasion for a somewhat extended improvisation leading to the energetic finale.

J.S. Bach was also a great teacher; some of the most significant Bachs include several of his own offspring. Among his talented sons, the eldest, Wilhelm Friedemann, followed most closely in his footsteps. Evidently his father's favorite, Friedemann led an unstable life after his father's death. Musically, he retained many of the "conservative" elements of his father's style, especially the contrapuntal textures that are evident in his **Sinfonia in D Minor** which may have been composed as the first movement of a birthday cantata for Frederick the Great, in whose service Friedemann worked from 1747 to 1764. Its two movements consist of an expressive Adagio (featuring Frederick's own instrument, the flute) and an Allegro, a vigorous four-voice fugue for strings only.

If one referred simply to "Bach" in the late 18th century, Carl Philipp Emanuel, the most prolific of Bach's sons, would almost certainly be the topic of conversation. Able to distance himself from his father's forceful musical personality, he fused the Baroque's contrapuntal power with daring harmonic inventions and intricate melodic refinements. These qualities are evident in his **Sinfonia in E Minor** (1756), with its sudden changes of mood, its variety in texture and harmonic surprises.

The tradition of musical families continues to this day. Just as Bach got his many sons involved in the musical life, so did Dave Brubeck (b. 1920), whose own musical life began with the traditional classical piano lessons from his mother. But jazz summoned, and by the time he was a teenager, he was already playing professionally. Although he led one of the most popular jazz quartets of the 50s and 60s, Brubeck considers himself basically a "composer who plays the piano." He studied composition formally with Milhaud and has composed a number of large scale works. He also passed on the musical life to his sons, keyboardist Darius, trombonist and electric bass guitarist Christopher, drummer Daniel and cellist Matthew.

— Excerpted from notes by Steven Ledbetter, musicologist and program annotator for the Boston Symphony Orchestra

In **Three to Get Ready**, first released on the 1959 Time Out album that became the first gold record in jazz, Dave Brubeck characteristically experiments with different time signatures. Musicians play a simple waltz and then alternate between two measures of 3/4 time and two measures of 4/4 time. In 1956 one of the first concerts by symphony orchestra and jazz group included a performance by the Dave Brubeck Quartet of Dialogues, composed by Dave's older brother Howard. The work was later performed and recorded by the New York Philharmonic under Leonard Bernstein's direction. The second movement has been retitled **Theme for**

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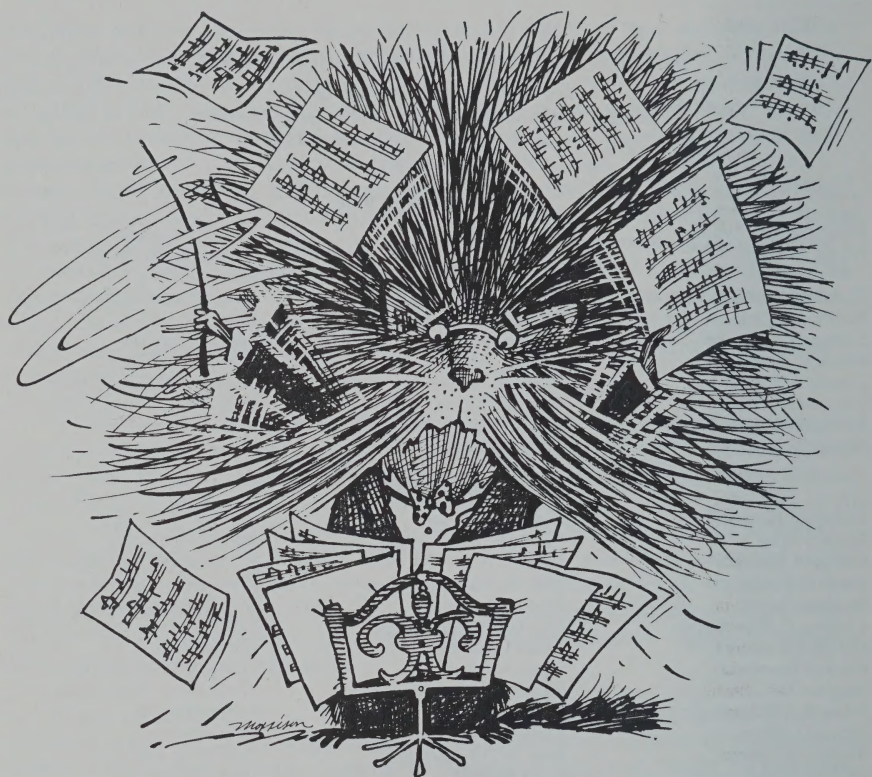
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June. The Desert and the Parched Lane from Brubeck's mass *To Hope! A Celebration* (1979) premiered in Philadelphia and has been featured in PBS and televised in the United Kingdom.

Brubeck's orchestral and choral works, such as *The Light in the Wilderness*, always have optional sections that continue the early classical tradition of improvisation. **Forty Days** and **The Sermon on the Mount**, both drawn from *The Light in the Wilderness*, were premiered and recorded by the Cincinnati Symphony in 1967.

When Jesus Spoke, an excerpt that begins the third movement of *In Praise of Mary* (1989), was commissioned by the Immaculate Conception Church of Cranston, Rhode Island. Originally recorded on the album *Jazz Impressions of Japan*, **Koto Song** is based on the scale of the koto (basically the piano's black notes). By adding the white notes F and C and placing the piece within the blues form, the impression is uniquely Brubeck. Dave Brubeck has always been known as a great interpreter of the American popular song. He first performed **It Could Happen to You** by Jimmy Van Heusen in the early 1970s at a Lincoln Center tribute to the composer, and the piece remains a staple of the quartet's repertoire.

— Excerpted from notes of Russell Gloyd, manager of the Dave Brubeck Quartet

Dave's brother Howard Brubeck has written, "The purpose of providing an orchestral setting for *Brandenburg Gate* is not that we presume to 'make it better.' but rather that we wish to experiment with the improvisational process ... At times the orchestral part dominates and leads the way; at times it is a partner in counterpoint (the orchestra's line written, the jazz player's improvised). On other occasions the orchestra remains silent or plays a modest pastel over which the soloists weave their own melodies.

"*Brandenburg Gate* was composed by Dave while he was in Berlin on a State Department Tour in 1958. The piece was subsequently recorded by the Dave Brubeck Quartet on their album, *Jazz Impressions of Eurasia*. In **Brandenburg Gate, Revisited** the orchestra (scored for strings and French horn) introduces the melody in a style similar to the original with contrapuntal material added. Variations follow in which new themes are introduced, invoking different moods and presenting constantly fresh challenges to the improviser's skill. A ritornelle string background frequently recurs as a basis for improvisation.

"One may hear suggestions of some of the turmoil which has periodically surrounded the famed *Brandenburg Gate*. Built in 1793 as a monument to Prussian power, it stands today for something quite different. In the eyes of the free world it has become a symbol of the defense of an ideal: the right of man to live in freedom under law. In this composition as in **all** jazz one may find a symbolic allusion to the ideal: the freedom of improvisation of the solo group through which their individuality is expressed within the limits of the notated orchestral parts."

— Extracted from original 1961 program notes written by Howard R. Brubeck, who arranged **Brandenburg Gate, Revisited** for orchestra

The Dave Brubeck Quartet's version of *Brandenburg Gate* was played constantly on the German radio during the construction of the Berlin Wall. It gained such popularity with the German public that Dave recalls performing a concert in Berlin in the early 60s when the entire audience, to his great amazement, rose to its feet upon hearing the first notes of the theme. Of course, with the recent events in Eastern Europe we are all very aware that this historic Gate remains a powerful symbol of political freedom.

ABOUT THE ARTISTS

Christopher Hogwood is one of the world's most successful conductors today, possessing a keen musical instinct, tempered with sound scholarship. The British-born Hogwood heads the list of those whom *The New Yorker's* Andrew Porter terms "HIP" or "Historically Informed Performers." In 1986 Mr. Hogwood assumed the position of artistic director of the Handel & Haydn Society, and since then the organization has experienced unprecedented growth. He is also Director of Music for the St. Paul Chamber Orchestra which will tour Europe under Mr. Hogwood's direction. A prolific recording artist, he now has an exclusive contract with London Records/L'Oiseau Lyre. Mr. Hogwood's first recording with H&H for that label, Handel's *Opus 3 Concerti Grossi*, was released in the summer and has received critical acclaim in both Europe and the US.

Dave Brubeck was born in Concord, California on December 6, 1920. He was the third son of Elizabeth Ivey Brubeck, a music teacher and pianist, and Howard "Pete" Brubeck, a cattle rancher. After graduating from the College of the Pacific where he majored in music, Dave Brubeck went into the army serving under Gen. Patton. Encouraged by his teacher Darius Milhaud to compose and perform, he formed an octet and then an award-winning trio. Following a near fatal swimming accident that incapacitated him for several months, Dave Brubeck organized a quartet which catapulted him to fame. The group soon left the confines of the West Coast where Dave's use of odd-metered time signatures, his emphasis on improvisation and harmonies rooted in the blues had first captivated audiences. Since then, jazz legend Dave Brubeck has often toured the Middle East and Eastern Europe. One of America's foremost goodwill ambassadors, he climaxed a lifetime of playing for heads of state with a performance at a Moscow Summit dinner honoring the Gorbachovs and hosted by Pres. and Mrs. Reagan. For the last 20 years Dave Brubeck has been an influential force in contemporary sacred music; he was commissioned to write music for Pope John Paul's visit to San Francisco in 1987.

Dan Brubeck recorded with his father at age 11 and soon played with brother Darius. He currently performs in a trio with Chris and Andy LaVerne. The breadth of Dan's jazz/rock/fusion background is ideal for the divergent styles of musicians with whom he plays, from blues guitarist Roy Buchanan to jazz fusion guitarist Larry Coryell. His spectacular polyrhythmic solos evoke rave reviews from critics who compare him to such greats as Gene Krupa. **Chris Brubeck**, a composer, lyricist and arranger, plays four different instruments. At ease performing jazz, rock, folk, funk and classical music, he performs with family and currently works with the Cincinnati Pops Orchestra. In addition to the Brubeck LaVerne Trio, he records with Crofut and Luxon. An active composer, he has written two musicals, and many of his songs have been recorded and released. **Matthew Brubeck** holds degrees from Yale University where he studied with renowned cellist, Aldo Parisot. In addition to teaching in San Jose State's Jazz Department and performing with the San Jose and Berkeley Symphony Orchestra, he composes and plays jazz cello. Since 1977, **Russell Gloyd** has been responsible for conducting major works of Dave Brubeck in the US and in Europe. As a producer, Mr. Gloyd oversees recordings, films, radio and TV — having recently produced a TV special during the group's Soviet Union tour.

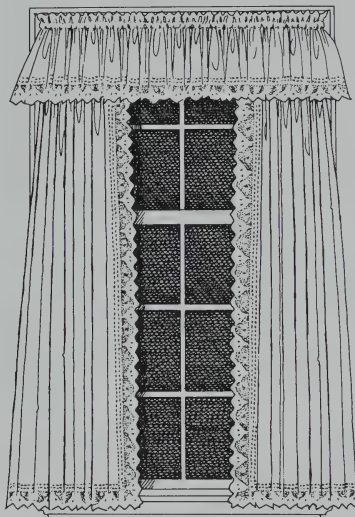


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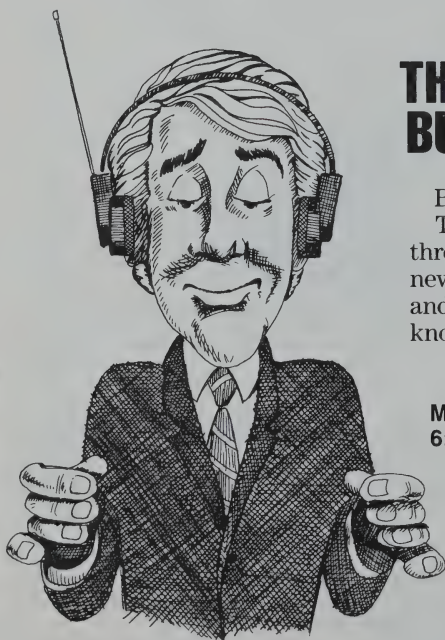
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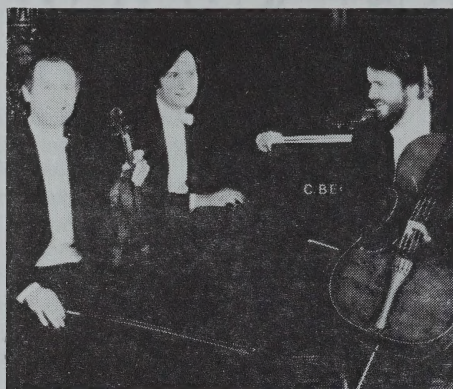
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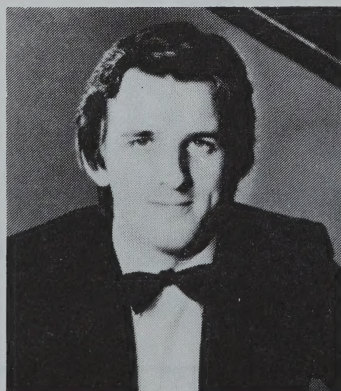
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